

# OPERATIC TIT-BITS.

ARRANGED WITH

Easy Variations for the Piano.

BY

CH. GROBE.



- |   |   |
|---|---|
| 1. ON YONDER ROCK RECLINING.....Fra Diavolo.            | 26. DI TANTI PALPITI.....Tancredi.                            |
| 2. COME E BELLO.....Lucretia Borgia.                    | 27. BRINDISI (Gaily through life).....La Traviata.            |
| 3. ON TO THE FIELD OF GLORY.....Belisario.              | 28. DI PROVENZA (In whispers soft and light).....La Traviata. |
| 4. DUET (While thus around).....La Favorita.            | 29. STRIDE LA VAMPA.....Il Trovatore.                         |
| 5. DI PESCATORE (Make me no gaudy).....Lucretia Borgia. | 30. PRISON SONG.....Il Trovatore.                             |
| 6. I'LL PRAY FOR THEE.....Lucia.                        | 31. QUINTETTE FINALE (Heaven may forgive).....Martha.         |
| 7. PIRATES' CHORUS.....Enchantress.                     | 32. O SOMNO CARLO (Crowned with the tempest)....Ernani.       |
| 8. IN HAPPY MOMENTS.....Maritani.                       | 33. FLOATING BREEZES.....Vepres Siciliennes.                  |
| 9. HEARD YE THAT SOUND.....Lucia.                       | 34. THE SOUND OF HARPS.....Le Martyrs.                        |
| 10. GIORNO D'ORRORE.....Semiramide.                     | 35. WITH THANKS, KIND FRIENDS.....Vepres Siciliennes.         |
| 11. CELEBRATED DUET.....Linda.                          | 36. IL BALEN (Tempest of the heart).....Il Trovatore.         |
| 12. STILL SO GENTLY.....Sonnambula.                     | 37. VIENI LA MIA, VENDETTA (Haste then).....Lucretia Borgia.  |
| 13. ERNANI INVOLAMI.....Ernani.                         | 38. IL MIA TESORA.....Don Giovanni.                           |
| 14. IN LIGHT TRIPPING MEASURE.....Cinderella.           | 39. A TE O CARA (Love my dearest).....I Puritani.             |
| 15. SUONI LA TROMPA (Liberty Duet).....Puritani.        | 40. DI QUELLA PIRA.....Trovatore.                             |
| 16. O SUMMER NIGHT.....Don Pasquale.                    | 41. PARIGI O CARA (Celebrated Duet).....Traviata.             |
| 17. O HASTE, CRIMSON MORNING.....Lucia.                 | 42. NIGHT'S SHADES NO LONGER.....Moses.                       |
| 18. LA DONNA E MOBILE.....Rigoletto.                    | 43. HOW SO FAIR.....Martha.                                   |
| 19. GALLOPADE.....Wm. Tell.                             | 44. IN TEARS I PINE.....I Lombardi.                           |
| 20. SCENES THAT ARE BRIGHTEST.....Maritana.             | 45. SPIRITO GENTIL.....Favorita.                              |
| 21. DUET IN NORMA.....La Norma.                         | 46. VEDRAI CARINO.....Don Giovanni.                           |
| 22. HUNTER'S CHORUS.....Der Freyschutz.                 | 47. LA CI DAREM LA MANO.....Don Giovanni.                     |
| 23. NON PIU ANDRAI.....Marriage of Figaro.              | 48. AWAY, THE MORNING FRESHLY BREAKING, Masaniello.           |
| 24. TU CHE A DIO (Wild Flowers).....Lucia.              | 49. SOLA PROFUGA RIJETTO.....Martha.                          |
| 25. NON PIU MESTA.....Cinderella.                       | 50. PAGE'S SONG (You'd fain be hearing).....Masked Ball.      |

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1863  
Verdi

17438







# THE TEMPEST OF THE HEART.

( IL BALEN DEL SUO SORRISO. )

"IL TROVATORE."

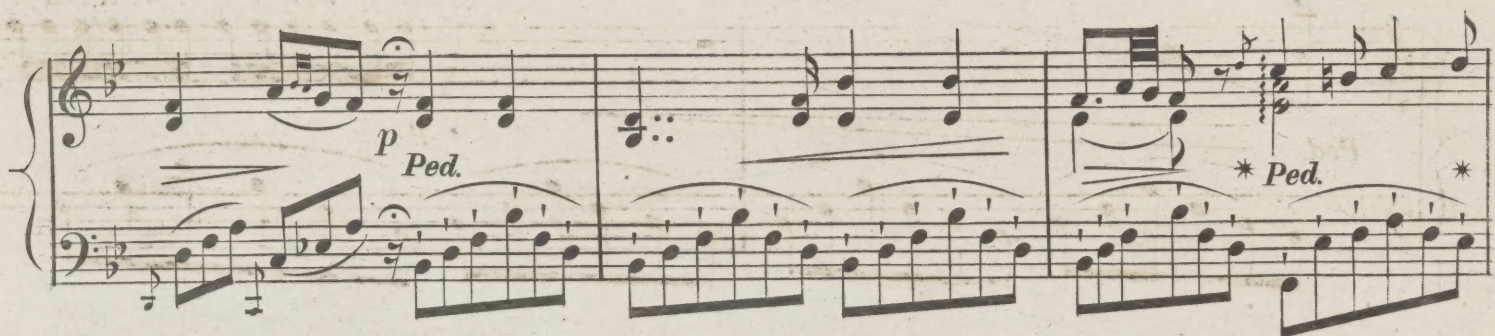
Arr. by CH: GROBE. Op:1501.

Operatic Tit Bits. N° 36.

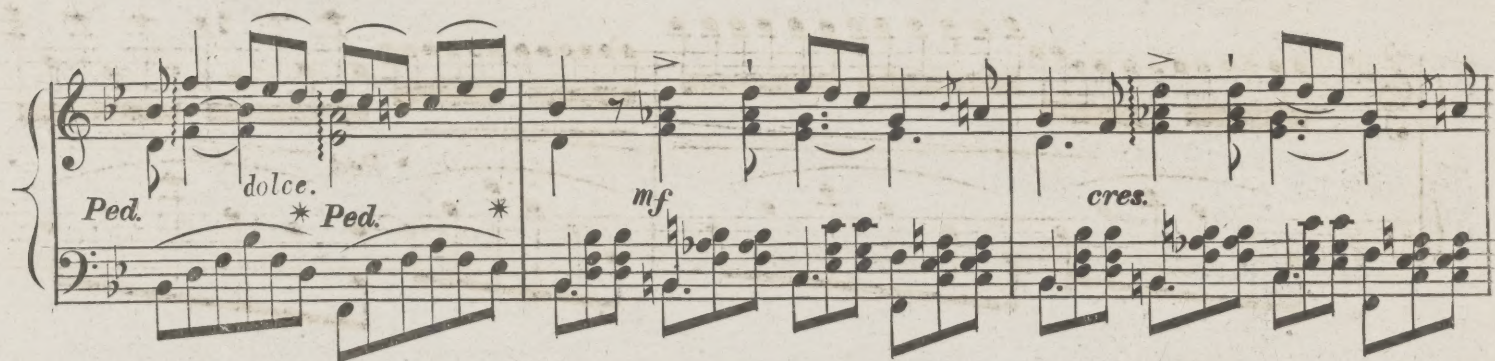
Andantino con moto.

The musical score is written for piano and consists of four systems of music. Each system is in 4/4 time and the key signature has two flats (B-flat major). The tempo is marked 'Andantino con moto'. The first system starts with a piano (p) dynamic and includes a 'Ped.' (pedal) instruction. The second system includes a repeat sign. The third system includes multiple 'Ped.' instructions. The fourth system begins with a 'cres.' (crescendo) instruction. The score features various musical notations including eighth notes, sixteenth notes, and triplets.





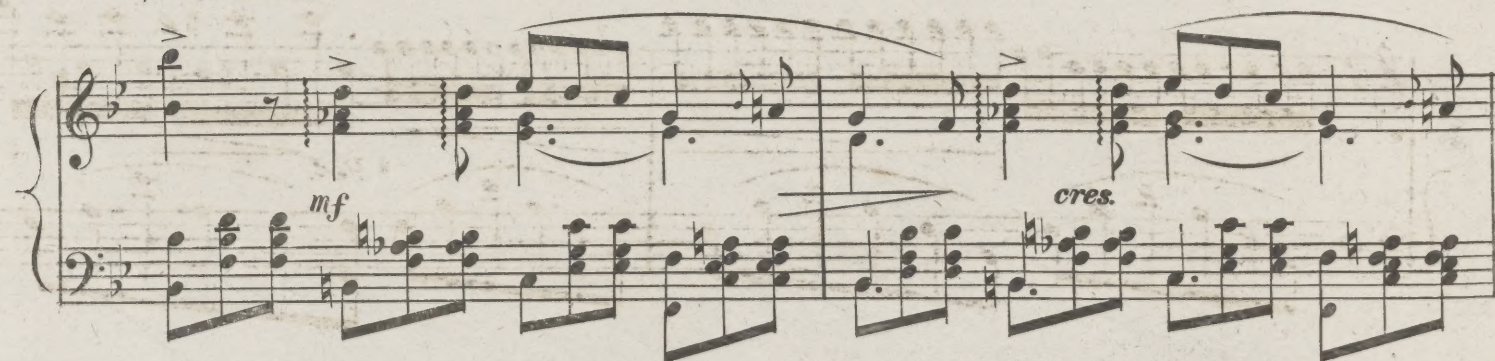
First system of musical notation, featuring a treble and bass staff. The bass staff includes a *p* dynamic marking and a *Ped.* instruction. The treble staff includes a *\* Ped.* instruction.



Second system of musical notation, featuring a treble and bass staff. The bass staff includes a *dolce.* marking, a *\* Ped.* instruction, and a *mf* dynamic marking. The treble staff includes a *cres.* marking.



Third system of musical notation, featuring a treble and bass staff. The bass staff includes a *f* dynamic marking, a *\* Ped.* instruction, and a *pp* dynamic marking. The treble staff includes a *\* Ped.* instruction.

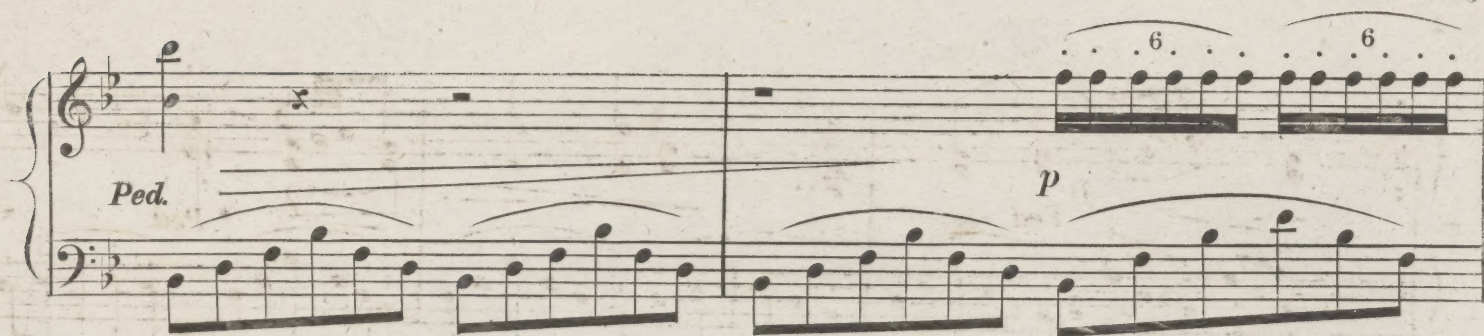


Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes a *mf* dynamic marking and a *cres.* marking. The treble staff includes a *\* Ped.* instruction.



Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes a *f* dynamic marking, a *\* Ped.* instruction, and a *pp* dynamic marking. The treble staff includes a *\* Ped.* instruction.







This page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The first two systems include the marking "Ped." (pedal) and "dim." (diminuendo). The third system includes "Ped." and "p" (piano). The fourth system includes "Ped." and "f" (forte). The fifth system includes "Ped." and "ff" (fortissimo). The notation is written in a clear, legible style, with various musical symbols and markings used throughout.

*Ped.* \* *Ped.* \* *dim.* *Ped.* \* *f* *Ped.* \*

*Ped.* \* *Ped.* \* *dim.* *p* *Ped.*

\* *Ped.* \*

*Ped.* \* *Ped.* \* *f* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *Ped.* \* *Ped.* \* *Ped.* \* *ff* *Ped.* \* *Ped.* \* *Ped.* \*



Musical notation for a piano piece, consisting of six systems of grand staves (treble and bass clef). The notation includes complex chords, arpeggios, and various dynamic markings such as *dim.*, *f*, *ff*, *mf*, and *cres.*. Pedal markings (*Ped.*) and asterisks are used throughout to indicate specific performance techniques. The piece concludes with a final chord marked *ff*.



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